

Tradespeople strike settled



Daily photo: Heidi Hollinger

by Eric Smith

McGill tradespeople ended last week's strike after negotiating a settlement with the McGill administration on Friday.

The dispute concerned the wording of a contract workers and administration agreed on last spring. According to union representative Albert Robillard the text did not reflect the principles of the agreement. Specifically under dispute was the allocation of floating holidays by management.

According to union representatives, "We had negotiated and obtained that the number of statutory holidays would include four floating days, and if these days are 'floating', then employees should

be able to take them when they wish after advising an immediate superior in writing."

But as outlined in the Negotiating Committee's information letter, "The employer wants to force the employees to use these floating days during the Christmas period, in order to close the university the afternoon of December 21."

In the new settlement, reached October 21, the McGill administration will maintain jurisdiction over the Christmas season days off. There will be two floating holidays in the 1988-89 year. According to Director of University Relations Jean-Pierre Morin the number of floating holidays still has to be determined for 1989-90, but there will be a minimum of two.

SSMU to meet Ryan

by Mitu Sengupta

Students' Society may finally get a say in pressuring the Québec government to reform its discriminatory loans and bursaries policy.

Tomorrow, members of the Students' Society of McGill University (SSMU) will meet with provincial Minister of Education Claude Ryan to discuss any planned changes to the policy.

Several other Québec universities will also attend this meeting. According to SSMU VP External Mark Cameron, these universities are not members of the provincial student coalition, L'Association nationale des étudiantes et étudiants du Québec (ANEEQ).

ANEEQ has been active for two years in trying to get Québec to change its policies. The association has organised a three-day student strike, and two large demonstrations protesting government inaction on this issue.

McGill's non-participation in these actions was determined by .003 per cent of the student body at last Thursday's empty General Assembly meeting. McGill students rejected ANEEQ's strike mandate, while accepting its more moderate proposals.

According to Cameron, Ryan plans to send a list to ANEEQ, to inform them of future reforms and to try to dissuade them from striking.

Cameron announced these developments at an SSMU Council meeting yesterday.

VP Finance to be elected.

Council passed a resolution that as of the year 1989-90, the SSMU Vice President Finance will be

elected from among the general student body rather than from among pre-elected councillors.

This amendment to the SSMU constitution was the only one, out of a long list of constitutional and by-law amendments proposed by Arts representative Montgomery Shillington, that was even considered by Council. The other amendments were tabled until second semester.

Shillington's amendments would change the SSMU constitution considerably and Executive members said they needed more time for discussion and debate on the issues raised.

One controversial amendment would allow students to initiate direct changes to the SSMU constitution and by-laws through a Students Initiated Referendum (SIR). According to the SIR, a petition must be signed by at least 500 McGill students approving the Constitution or By-Law changes. The changes are then taken to referendum.

Currently, however, students wishing to amend the SSMU Constitution must have their proposal signed by four Council members. It can go to referendum only if it passes by a two-thirds majority at Council.

According to Shillington, the amendment concerning open elections for VP Finance was "the least controversial of all the proposed changes." He hopes the Council will at least consider the remaining amendments sometime this semester.

Students to have safe sex

Two condom machines are to be

purchased by Students' Society of McGill University (SSMU) and installed in washrooms of the Union Building. Council unanimously passed a motion yesterday, confirming the purchase.

Last year, condom machines were installed, one each, in the men's and women's washrooms. They were ripped off the walls soon after, and have not yet been replaced. The proposed machines will cost SSMU a total of \$1 400.

When Councillors queried whether the new buys would be protected from being vandalised again, SSMU President Nancy Coté said, "this is a special type of machine and will be secured to the walls so they can't be pried off." She suggested the machines could be put in "a sort of cage" or have "metal bars around them," for additional security.

New I.D.s can be marked for referendum.

According to SSMU VP Internal Amanda Kalkhok, new McGill identification cards can be "marked" by returning officers to prevent duplicate voting in next month's SSMU elections.

This decision overturned one which proposed that SSMU spend \$11,000 to mail out voter-cards to all university students because the administration did not want to disfigure or damage new IDs. In a previous interview with the *Daily*, Registrar J.P. Schuller said the old method of puncturing IDs would invalidate the new, computerised ones.

A compromise has been reached by which IDs can be marked with "Xs".

AIDS research is dangerous

by Cathy Majtenyi

TORONTO (CUP) — AIDS patients involved in a nationwide experimental drug test are playing Russian roulette with their lives, says a Toronto AIDS activist group.

Half the 80 subjects at Halifax, Montréal, Toronto, and Vancouver universities or teaching hospitals are taking the drug aerosolized pentamidine (AP) to treat AIDS-related pneumonia.

The others, all of whom are AIDS patients with one bout of life-threatening pneumonia behind them, get a placebo—a 'sugar pill'.

After six months, the results are compared to see if AP prevents or treats pneumocystis carinii pneumonia (PCP), a major cause of death among AIDS patients.

But the drug is already widely used in the United States to treat PCP.

Aids Action Now (AAN), a Toronto lobby group, says it is unethical to deny patients in life-threatening situations a drug which is already in use.

"Indeed, there is every reason to believe that some individuals in the placebo arm of the trial will die of PCP before the study is completed," states a letter sent by AAN to the University of Toronto last month.

AIDS, or Acquired Immune Deficiency Syndrome, is a fatal virus which blocks the body's immune system.

But Jim Keffer, vice-president of research at the University of Toronto said subjects are better off because they have access to pentamidine. Normally, AIDS patients

have to travel to the U.S. to buy the drug, because pentamidine use is restricted in Canada.

"The patients are watched very carefully. If one of the placebo patients shows laboratory evidence of PCP, they are taken right off the placebo and put on AP," he said.

Nathaniel Pier, a clinician and AIDS activist in New York City who spoke in Toronto last month, believes that careful observation isn't possible.

"This type of close follow-up will not occur. Researchers don't have the time to shepherd 100 to 200 people. The doctors involved in continued on page 5



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Thursday, October 27 at 15h30

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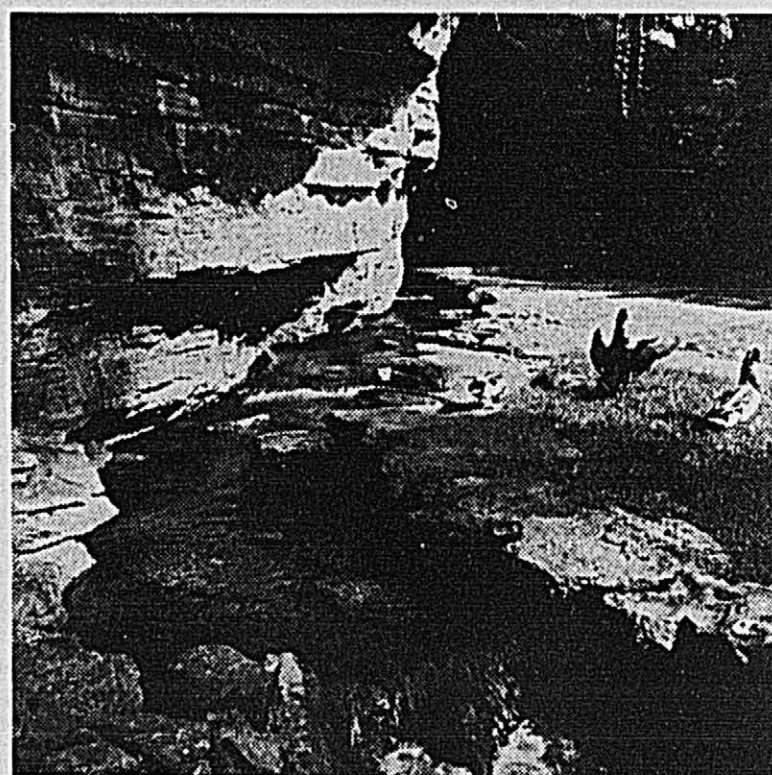
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RCMP raid on the Kahnawake reserve this summer. Notice the big guns.

Native conflict discussed

by Anne-Marie Perrotta

Native, union, and political representatives met to discuss escalating confrontations between the government and North American natives. The roundtable discussion was hosted by Pathfinder bookstore on October 22.

Karoniakta, a spokesperson for Longhouse, the traditional government of the Kahnawake reserve, met with Revolutionary Workers League member Michel Dugré, and Fred Sweet of le Confédération des syndicats nationaux (CSN). The three formed the panel of speakers that lead the discussion.

This summer, the RCMP raided a store on a Kahnawake reserve on the south shore of Montréal which was selling contraband cigarettes. The RCMP said these cigarettes were illegal because there was no tax imposed on them. In reality, the Natives levied their own tax, putting the money towards economic development of the community.

According to Karoniakta, only 3 per cent of the national Indian Affairs office's budget is allotted to economic development.

"We (Natives) cannot get business loans from banks, so we rely on Indian Affairs," said Karoniakta. "With this 'tax money' we receive from the cigarettes, we are

able to give out small business loans and develop community projects."

Another highly publicized confrontation was between the Lubicon Lake Crees in Little Buffalo, Alberta and the Alberta Provincial government. On October 15, the Crees erected barricades at all entry points to 6 000 square miles of oil-rich wilderness, following a declaration by Lubicon Chief Bernard Ominayak that his people now have sovereign power over their territory.

The Lubicons had been struggling for the past 49 years to get the Alberta government and Ottawa to recognize their right to the land. On October 22, Alberta Premier Don Getty agreed to the demands of the Lubicons. They now have rights over 246 square kilometres of land except for approximately 40 square kilometres which the government owns for pumping out \$1 million of oil per day.

"We have been on this land since the beginning of time," said Karoniakta. "When the 'white man' came, we were willing to share our land with them. Around the 1600s, they began to treat us like children, and took over."

According to Karoniakta, 14 million native people have died violent deaths since the coming of

the 'white man'. "We now only make up 1 to 2 per cent of the population of Canada," he added.

The Natives do not expect the government to turn over all North American land to them. "We just want to be able to govern our people and our land," said Karoniakta. "We still want the government to pay, but with no strings attached."

"It is part of our spirituality to share," said Karoniakta. "And we will not interfere with free trade, Bill 101, or other issues. But if it concerns us, we will fight."

"When the first settlers landed on American soil, they were looking for freedom," said Karoniakta. "People still come to North America looking for freedom."

But this is not so for a band of approximately 350 Crees near le Gaspésie. The government does not recognize their existence, and thus the Crees do not receive any financial assistance from them. According to the government, these natives are squatting on Crown land.

Another band of natives, the Micmacs, at Baie des Chaleurs near le Gaspésie, are not allowed to fish in the lake for their livelihood because the government wants to control fishing to private owners.

The speakers urged people to join the struggle of the native people, and to become more knowledgeable and aware of the facts.

Ontario must do more for francophones: French college planned

by Michel Bouchard

TORONTO (CUP): Ontario will receive funding for a francophone college in the Ottawa area if negotiations with the federal government are successful.

But an official in the Ontario ministry of colleges and universities said building a school isn't enough. Under two-year-old legislation, the provincial government must provide French-language instruction in at least 16 more areas of the province, said Lionel Poirier, executive co-ordinator for francophone affairs.

Poirier said the current college system does not meet the requirements of the 1986 Ontario French Language Services Act.

"It stipulates that by November 1989 government departments, all ministries, all agencies of these ministries and the boards that receive public funds will have to provide French language services in the 22 designated areas of the province."

Only six of Ontario's 22 community colleges offer French or bilingual programs. Ottawa already has a college offering bilingual services.

Lyn McLeod, Ontario's minister of colleges and universities, spoke to federal secretary of state Lucien Bouchard September 28 about a new Ottawa college, according to her press secretary, Helena Moncrieff.

"Mr. Bouchard indicated he was interested in Ontario's proposal and he was willing to begin negotiations as soon as possible," Moncrieff said.

"The request was to start negotiations under the (Official Languages and Education) program for initiating French language education, including the possibility of a French language college in the Ottawa area."

Ontario wants to set up as many as three autonomous francophone community colleges.

"In fact there are fewer French or bilingual programs than there were four years ago," said Poirier. "So obviously the bilingual programs are not meeting the needs of francophone students."

Poirier said an area is designated bilingual if it has 5 000 francophones or if ten per cent of the population is francophone, whichever is lower.

Francophone groups have persistently lobbied for francophone education.

Stacy Churchill, a researcher at the Ontario Institute for Studies in Education and author of the study "Education et besoins des franco-ontariens" conducted three years ago, said francophone students are half as likely as other students to attend post-secondary education.

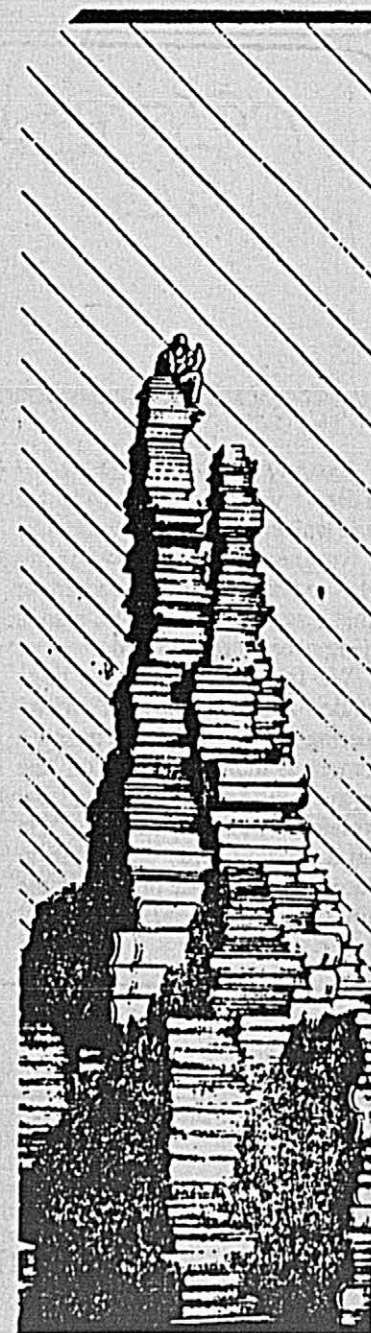
"The development of French institutions has been held back by

an unjustified fear that francophone Ontarians would not learn English well enough," she said. "In fact they speak excellent English. The problem is they need degrees and diplomas and they can get these best if they study in French."

The study recommended having either one francophone college with many campuses or three colleges in different regions of the province.

"Education is an investment for the future," said Patricia Picknell, community development officer for the Association canadienne-française de l'Ontario. "And unless the government is prepared to invest as much in one section of the population as it is in another, unless it is willing to invest in the francophone segment as in the anglophone segment, they are short-changing the entire province, because they are not permitting one segment of the population to reach its full potential."

The province's six bilingual community colleges are located in Ottawa, Cornwall, Sudbury, Timmins, Welland, and North Bay and offer a total of 63 partly- or completely-French programs.



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HYDE PARK

LETTERS

Occupational Therapy

The occupational therapy students at McGill University are holding an exhibition to promote awareness of their profession.

An Occupational Therapist is part of a team of professionals who help back on the road to recovery after accident or illness of a physical or psychiatric nature.

A complete picture of who the patient is and wants to be is developed: the approach taken by the Occupational Therapist (OT) is holistic. The person's mental, physical and social abilities give the OT the framework to work with and build upon.

There are many activities of daily life that people take for granted (brushing our teeth, feeding ourselves, answering the phone, walking) which present enormous difficulties to the handicapped. The role of the OT is to build upon the remaining skills of the patient, by using daily activities in working towards independence.

The OT also assists the elderly by providing the physical structures which make life easier around the home. These can be modifications such as changing the height of cupboard shelves in the kitchen, to building rampways and hand rails. OTs are as much versed ergonomics as they are in social, psychological and psychomotor fields.

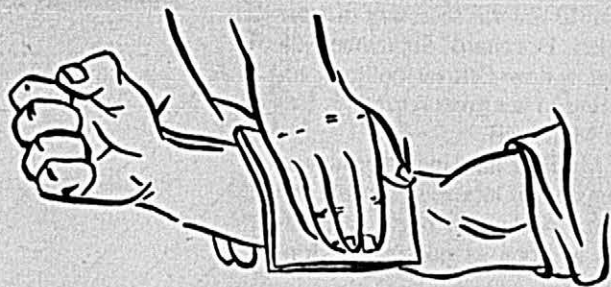
Some aspects of an OT's work with children include learning disabilities, developmental deficits, and physical disabilities. Therefore an integral knowledge of child development provides the basis for programmes that will assist the child to adjust to the demands of school and society.

The diversity of the field will be further illustrated with many more examples during 1988 National Occupational Therapy Week from October 24 to 28, 1988.

The Occupational Therapy faculty and students extend a welcome and invitation to all to visit an exhibition in the Student Union Building from 10h00 to 17h00 daily, Wednesday, Thursday, and Friday of this week.

We would like the opportunity to show you more and to meet and talk with you.

U3 Occupational Therapy Students at McGill



To the Daily:

I write this letter to point out errors and discrepancies in David Latulippe's letter of October 21, 1988. His "epistle" tried allegedly to discredit critiques of Israel's repression in the West Bank and of Zionism in general. Latulippe pretended that criticism of Israel by the Third World had been a tradition since 1948, and was motivated by their hatred of the U.S., and by the desire to please oil-rich Arab countries. To begin with, most of the Third World countries did not exist in 1948—they were colonies—those which did—in Latin America—voted for the creation of a Jewish state in 1947. Second, as they came into existence, the Third World countries, in Asia and Africa, developed excellent economic and political ties with Israel. Israel's annexation of the West bank and her lawless war-mongering in the Middle East, however, alienated the sympathy of former colonized nations by imposing Israeli colonialism on the Palestinians. This, and not Arab oil begot Third World dislike of Israel. Latulippe accuses Arabs—he does not like the word Palestinians—of being congenital terrorists; as opposed to a single case of terrorism carried out by a loony group—the Irgun and the Stern gang in 1948—and disavowed by the Haganah the official Jewish underground army, this just untrue. The Haganah carried out in 1948-49 massive terrorist raids—including massacres—against hundreds of Palestinian towns and villages, clearing most Palestinians out of what became pre-1967 Israel, and turning their hapless victims into refugees in Lebanon,

Syria, Jordan and Egypt. since 1949, there were other cases of Israeli terrorism such as the attempt to bomb Western embassies in Cairo (1954) to causes a conflict between Egypt and the West; the slaughter of Israeli Arabs in kafr Kassem in 1956; and who can forget the Israeli participation in the butcheries at Sabra Shatila in 1982? As for the need to keep the West Bank to ensure Israel's security, it is mind-boggling. The state that, with impunity, destroyed twice Lebanon (1978 and 1982); blew up the Iraqi nuclear plant in 1981; defeated four times the combined strength of its Arab neighbours (1948-49, 1956, 1967, 1970, 1973); and boasts arrogantly about being the third largest military power, has nothing to fear from the stone-throwing, adolescent boys and girls of the Occupied territories. Israel keeps the territories for economic and sentimental reasons. West Bank Palestinians are a source of cheap labour for Israeli business, a captive market for Israeli goods, and a source of food for Israeli mouths. Finally, Israelis—and not just weirdos like Meir Kahane—are still convinced that the West bank is theirs because the Bible says so, and that Palestinians are a pack of Amalekites, barely tolerated in Eretz, Israel. With this I finish, and I hope that any further comments on Israel will show a greater respect for the truth.

Gil Vicente, Ph.D. Poli. Sci.

LETTERS

To The Daily

Last night as I was walking out of Gert's with a friend, a Ugandan man walked up to us. He asked us if we knew first aid. Wondering why he should ask, we asked him what was wrong. "A white man is dying over there," he said.

We followed him to the large window adjoining the men's room. Peering down, the three of us saw a homeless man sleeping on the grate. "Oh, he's not dying," we explained "he's only sleeping." He had a puzzled look. "If I were to place you on a grate outside in the rain would you sleep?"

"No," I thought to myself, and I had no answer for the man.

As my friend walked away, I said to the Ugandan man, "Something you said before is really bothering me." He looked startled, wondering if he'd said something wrong. "Why did you say that the man you thought dying was white?" He opened his mouth as if to speak... "I want you to know," I said, "if you'd told us there was a have come with you."

This man, who I'd met only moments ago, looked at me, black man dying we would also

stunned.

I told him that things are not perfect in this country, that some people do not have homes, that there is certainly prejudice. But I also told him that the criteria for utilizing first aid knowledge is not based on the colour of skin—neither is being friends with someone.

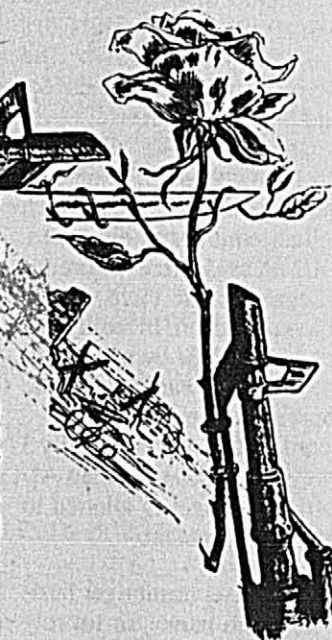
We went on to talk about our countries and some differences that we both found difficult to understand. I told him that people my age thought about South Africa and it's neighbouring countries, and that I did understand (not really, though,

in the larger sense) why he was surprised.

I think I saw tears in his eyes. I felt them in mine. "I will never forget what you have said to me tonight," he said. I will never forget, either.

I deeply regret that the homeless man sleeping on the grate will never know how he caused a moment of human understanding and friendship between a Ugandan man and an American girl.

Julie Zurlich U1



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Sask. students protest pro-life position

by Kathy Pendergast

SASKATOON (CUP) — The University of Saskatchewan student council wants the Canadian Federation of Students to renounce its pro-choice policy statement at the lobby group's upcoming conference.

Councillors decided in mid-September that they could not fairly represent all students on a contentious issue like abortion, and want the CFS to scrap the policy.

"If we said free trade was a good thing, probably a large percentage of the students would not agree with that, so we can't lobby on that. It's the same with abortion. We don't feel we can take a stand on that," said student council VP external, Lori Stene.

The statement can be found in a section of the CFS policy manual titled "The Rights of a Woman Student." It upholds "the right of a female student, in the case of pregnancy, to have access to a full range

of options and to be able to freely exercise whatever decision she makes."

Robin Gordon, a University of Saskatchewan Womens' Centre member doesn't think the council's decision reflects a neutral position.

"The point is that reproductive rights are necessary for equality," said Gordon, adding that she thinks deleting the policy is the same as taking a stand against that equality.

"The way the clause is worded should be acceptable to everyone—

St-Francis Xavier (a Catholic university in Nova Scotia) accepted it. I don't know where the opposition is coming from here."

Gordon is angry there was no discussion allowed prior to the council's decision. "It's fine to say there was a disagreement with this clause. But the Women's Centre wasn't contacted, the student newspaper wasn't contacted—there was no chance for the other side to express their opinions."

But Stene says the motion had to

go through quickly to meet a deadline. A notice of motion has to go to CFS six weeks prior to the meeting, she said. So the issue had to be addressed before September 19.

"It's not too late to change it (the motion). We just have to have it there," said Stene. "But we couldn't have added something later."

University and college delegates will meet November 1 to 6 in Ottawa for the year's second conference.

...AIDS

continued from page 1

history of placebo testing on terminal cancer patients. What makes AIDS different is that it's politically fashionable to be concerned about those affected by AIDS."

Placebo testing of aerosolized pentamidine was approved in Canada by Health and Welfare Canada last spring and began several months later. The trial, designed and conducted by Canadian drug company Fisons Corp. Ltd., involves testing 300 patients over a six-month period. To date, about 80 people are participating in the study.

There are 2040 AIDS patients in Canada. Of these, 1149 have had one bout of PCP.

Pentamidine is used in the United States on an experimental basis to prevent PCP. The drug also treats PCP when it is intravenously fed to AIDS patients.

Two studies at San Francisco Hospital have shown that pentamidine helps in the prevention and treatment of PCP. However, further testing is required before the U.S. Food and Drug Administration will officially approve of pentamidine as a drug used to prevent PCP.

The research conducted in the U.S. is "anecdotal" and needs to be tested further in Canada, according to Michael Davis, director of clinical trials for the Federal Centre for AIDS at Health and Welfare Canada.

In the Health Protection Branch, there are no specific guidelines for what is considered acceptable research. Cases are evaluated on an individual basis.

"The law (in Canada) is that somebody who wishes to market a drug must demonstrate that the drug is safe and effective for the purposes and conditions of use," said Davis.

"The only way to design an experiment to see if a drug works is to compare it to something else which may be a placebo," he said. Those studies are almost non-existent," he said.

Bernard Dickens, chair of the University of Toronto committee which formulates research policy for experiments involving humans, said that the pentamidine testing is consistent with research for other diseases.

Reactionary councillor offends U of T students

by Nora Jaffary

TORONTO (CUP): Metro police were called to a University of Toronto student council meeting to remove Scarborough College representative Darryl McDowell.

At the October 12 meeting McDowell repeatedly interrupted speakers, calling one a "fucking homosexual," telling someone else to "shut the fuck up," and saying "shut up and sit down!" to another council member.

McDowell refused to leave with police, but he later did so on his own.

McDowell has already been in the news for his column in the Scarborough campus newspaper *The Underground*. In one of his columns McDowell attacked the Women's Centre at U of T, and feminists and gays and lesbians in general. The newspaper has since cancelled the column.

The student council was passing a motion at the meeting that said while "(we) respect the individual's right to his opinion, (council) condemns the anti-homosexual, anti-feminist, anti-humanist and misogynist opinion expressed in the September 27 issue of the *Underground* by Darryl McDowell."

ell."

McDowell had already been warned twice about his behaviour at the meeting by councillor Elizabeth Shermann before his article came up for discussion.

"He was using abusive language," said Shermann. "There's a difference between expressing a point of view and being insulting to someone else."

"(McDowell's) article insults my integrity as a human being," said Scarborough student Thor Boe, who addressed the meeting. "It is arrogant, presumptuous and pretentious."

Boe said his concern is "that the person who has written this article is suffering from some kind of homophobia."

McDowell reacted angrily. "I'm supposed to represent my constituents," he said. "I was elected democratically by my 263 voters, not by any left-wingers." McDowell received 263 votes in last year's elections.

"People don't want to hear me because I offend them," McDowell said. "They offend me."

"So do you! So does he!" he yelled, pointing at various council members. "So does anyone else who objects to me! I'm entitled to

my opinion and any way I want to state it."

Boe said petitions have already begun circulating at Scarborough calling for McDowell's resignation.

"I challenge people to correct me if I've said anything wrong,"

said McDowell in a later interview. He refused further comment.

"If you are a left-wing reporter I don't want to talk to you. I don't even want to talk with you if you're middle-of-the-road. I only want to talk with you if you're right-wing. I've been burned too many times."



events

Central America Group: Urgent meeting to plan emergency hurricane aid for Nicaragua and Central America. 19h00 at 5045 Park Ave. Info: 271-3059

McGill Journal of International Development: invites anyone interested in helping to produce this independent student development journal. Union 425/26, 16h00-17h30

Centre for Developing Area Studies-Fellow's Seminar Series: Guy Thompson on "The Afrikaner Rebellion of 1914". 3715 Peel, Room 100, 12h00

McGill-Québec: vous invite, étudiant(e)s de McGill, à la Version française, tous les mercredis, de 16h00 à 18h00, au salon des étudiants du Pavillon Peterson (3460, rue McTavish). On y discute de tout. Cette semaine: "l'environnement". Those who want to practice their French are welcome too.

Development and Peace: Meeting, B09/10, 16h30-17h30. Video on the South African deliberate destabilization of the Mozambican economy.

Hillel Steering Committee Meeting: 3460 Stanley, 16h30. Information: 845-9171.

Black Students' Network: General meeting, Multicultural Society lounge, Union 401, 17h00.

McGill Entrepreneurs Club: Meeting, Bronfman 426, 18h00. Guest Speaker: Lennie Ryer, C.A., Tax Specialist with Dunwoody and Co. Memberships available at the door: \$6.00. Refreshments will be served.

Workshop on Haitian Culture: "Perceptions about Haitians and analysis of these perceptions" with Maudclair Fatal. Sponsored by the Centre Interculturel Monchanin, 4917 St. Urbain (corner of St. Joseph Blvd.), 19h00-22h00. Information: 288-7228.

McGill Outing Club: General Meeting, Leacock 132, 19h30. Kayaking, Hiking, Icebreaker canoeing and more. Fun and Donuts.

Uhuru na Ufahamu-Development Study/Action Group: Study Session, "Propaganda, Media, and Development-II". Centre for Developing Area Studies, 3715 Peel, Room 100, 19h30-21h00.

"Bands for the Abandoned" Benefit Concert: Union Ballroom, 3480 McTavish, 20h00. Tickets at Sadie's, suggested donation price \$5.00. Featuring Painted Faces, The Orphans, The Scream, and The Stephen Barry Band. Proceeds go to Nazareth House, Montréal, for the homeless, abandoned, homeless, elderly, and dead who need dignified burial. Information: 398-4104, 727-7837.

McGill Film Society: *The Cabinet of Dr. Caligari* Germany 1929 (97 min.), Dir.: R. Wiene. FDA Auditorium, 20h00.

McGill New Age Society: Video on Healing Energies, Parapsychology and Electromagnetic Pollution. Discussion, Kinesiology, Demonstration to follow. New members welcome. Call Curtis 274-1012 or Sam 848-9765 for more info.

McGill Hellenic Students Association: Lecture on NASA to be given by Dr. Kartsakas. 18h30, Leacock 232.

MEETINGS:

photo: 18h30

science: 17h30

federal election special

issue: 17h00

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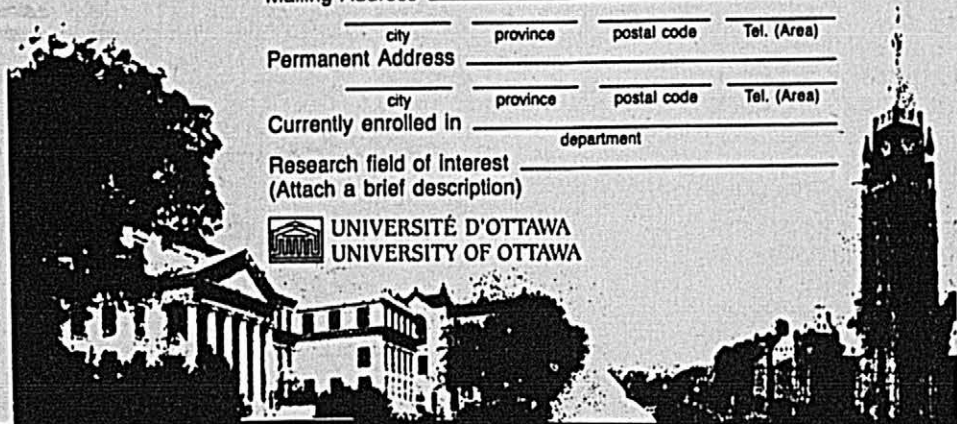
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McGill students: \$3.00 per day; \$7.00 for 3 consecutive days. McGill Faculty and Staff: \$4.00 per day; \$2.00 per day for more than 3 consecutive days. All others: \$4.50 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

The **Daily** assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The **Daily** reserves the right not to print any classified ad.

341 - APTS., ROOMS, HOUSING

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370 LOST AND FOUND

FOUND! On Manday Oct. 17 in Leacock Bldg in Room 219 a Textbook. Please contact 7222.

Help I lost my prescription eyeglasses and I'm falling asleep without them. Seen a pair of big dark green glasses? Please call 284-6084.

FOUND! Sharp calculator. Burnside basement, on Oct. 13. For return call 285-1812.

Found! Sunglasses on Redpath Crescent. Call 744-3201.

Lost - one black leather hat. (made in U.S.) in student union (or near) REWARD! Call 939-5990 (7-8am or 10-11pm).

LOST! A pair of prescription glasses - pink plastic frames. Lost near McLennan Library on Sat. evening Oct. 15. Please contact 931-9676. pm's.

374 - PERSONAL

Need information? Feeling lonely? Just want to chat? Then call McGill Nightline! We are students talking to students. 398-6246, 7 days a week, 6 p.m. to 3 a.m. Anonymous and confidential.

Gays and Lesbians of McGill offer a peer counselling service, Monday through Wednesday, from 7:00 pm to 10:00 pm. 398-6822. It's a chance to talk.

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Hey STUD! with the dirty blond hair and sexy blue eyes, why don't you row your boat all over my shores sometime. M.

Help! Brown leather wallet lost in vicinity of Redpath Photocopy room on Thursday, October 13. Desperately need my I.D. back. Call 768-3871 and leave message.

Phone McGill Nightline any night from 6 pm - 3 am (398-6246). Everyone's doing it these days.

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385 - NOTICES

ANIMAL RIGHTS! A new group called META - McGill for the Ethical Treatment of Animals is looking for members. Call Steve at 272-5064.

Friday October 28, the Anthropology Student Association is meeting at 9:00 at "Les Pierrots" in Old Montreal. What, a party! We'll see you there!

McGill Outing Club - General Meeting Wed. Oct. 26 8:30 pm, Lea-132. Kayaking, hiking, icebreaker canoeing and more. Oct. 29 Halloween Party! Come to the meeting for info, fun and donuts.

What's on your mind? Why not call McGill Nightline and talk to a volunteer student who wants to listen? 398-6246, 6 pm - 3 am everynight.

To trade: 3 tickets for Billy Bragg on Tuesday night Nov. 1 for 3 on Monday night. Call 486-7783, leave message.

St. Martha's In-the-basement. Informal, ecumenical worship every Sunday 10:30 a.m. in the basement of 3521 University. Info. Roberta Clare, Presbyterian-United Chaplain, 398-4104.

Engineering Halloween PubNite. Friday October 28, Union Ballroom. Prizes for best costumes. Admission \$2 with costume; \$3 without a costume.

Hey girls, half naked men will be there also. Where? Rocky Horror Picture Show & Costume Contest, in the Ballroom, Saturday October 29, 9 pm.

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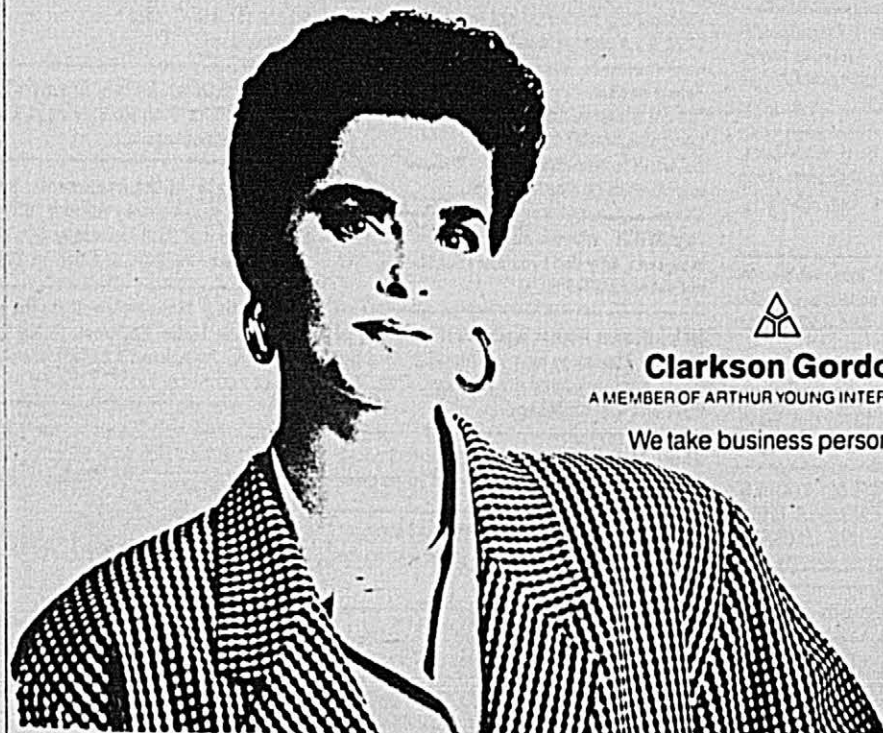
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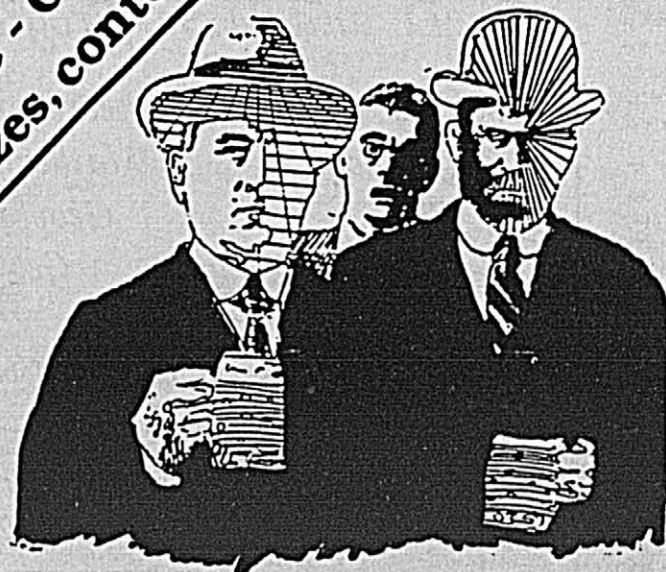
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by C. Nema

It's midnight on a rainy Tuesday and for the past ten minutes I and about twenty other people have been watching the late-night screening of a video in a back-room movie theatre on St-Laurent Blvd.

Duras-Godard: Deux ou trois choses qu'ils se sont dites is fifty-two minutes of a conversation about filmmaking versus writing, writing versus filmmaking between two of the major figures of the New Wave French cinema: Marguerite Duras and Jean-Luc Godard. We in the theatre are drawn into Duras' sitting room. We are hunched around her small table listening, reflecting and laughing as the two of them go at each other.

This screening is part of the Festival Internationale du Nouveau Cinéma et de la Vidéo de Montréal. For the past seventeen years the festival has tried to bring the best of independent filmmakers (and in more recent years video-makers as well) to Montréal movie fans. The festival's first commitment is to show works for their qualities of formal and artistic innovation, audacity and as catalysts for social outrage. There are some films and videos by more renowned film and video makers (for example, this year there are recent works by Jean-Luc Godard, Agnès Varda and Ronn Mann) but the majority of films and videos are those produced with a low budget by filmmakers unknown to mass audiences.



FILMS ABOUT FILM

Out of fifty-eight features, ten shorts and fifty-eight videos being shown at the festival there are quite a few (such as the Duras-Godard film) which reflect on the art of filmmaking. *Meeting W.A.*, another video which has rapidly attained cult status, is a conversation between Godard and Woody Allen where they discuss the roles of film and video and their own dreams of "one day creating the definitive masterpiece." Similarly, on the surface, *Jane B*

par Agnès V is a portrait of the actress Jane Birkin by Agnès Varda. But weaving (scripted?) interviews with mise-en-scène, Varda grapples with the relationship between the camera, actor and director. In this film Varda proves both her virtuosity and her originality as a director; she actually makes an hour and a half of Jane Birkin talking about her perfect life into a revelation. Other films in this genre include *les Ministres de l'art*, *Serguei Paradjanov* and *Charbons Velours*.

If you're not interested in films about filmmaking there are plenty of others worth seeing. It appears that this year's selection was made with the intention of showing works that have something new to say in both form and content. Even the standard dramatic features have contemporary, often political subtexts and use such cinematic techniques as the time-lapse photography in *Filou* by Swiss director Samir and the mixed mise-en-scène and documentary styles as is done in *Forbidden to Forbid* by Lothar Lambert of West Germany and

The Thin Blue Line by U.S. filmmaker Errol Morris.

The video *Un Trou dans le Tissu* by Yves Doyon is a documentary which concentrates on the stories of five young Québécois who, for different reasons, live on the streets of Montréal. *Inside Life Outside*, similarly, is a video portrait of a group of homeless people in New York's Lower East Side who, because of gentrification, cannot afford housing. Shot over two years, the video by Sachiko Hamada and Scott Sinclair concentrates on the daily life of this eclectic "family" who face the constant

threat of eviction from the vacant lot in which they have built their own make-shift dwellings.

Ghosts... Of the Civil Dead by John Hillcoat of Australia is a fiction film and is set in a men's prison. Hillcoat did detailed research on prison conditions and discovered that in some cases prisoners are deliberately provoked to riot and commit murder. The reason? To release inmates into society who are more violent than which they were first locked up. Why? To justify larger police forces and social control out in the "free world." *The Thin Blue Line*, likewise, is a documentary about a convict charged with murder. By recreating the crime, Morris made discoveries that put the man's guilt in question. In the end, parts of Morris' films were used to prove Randall Adams' innocence and the case was reopened. The film exposes negligence and corruption in the U.S. justice system.

The special event of the festival is without a doubt the *Hommage to Joris Ivens* at the Cinémathèque Québécoise this Friday night. Starting in 1929 in his native Holland, Ivens has documented almost every major revolution and national liberation struggle around the world. His use of vibrant camera angles, dynamic editing, his sensitivity and understanding of his subjects and his passionate, unambiguous political position are what make his films masterpieces. The *Hommage* screening will feature four of his films shot between the years 1929 and 1975, and Ivens himself will be present at the screening. Ivens' latest film, which he co-directed with former collaborator Marceline Loridan, is called *Une histoire de vent* and will also be screened at the festival.

continued on page 3

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Taxes, sex and Colombo

by les

Tax forms have never struck me as film material. Apparently, I have a limited imagination. *A Taxing Woman* is the third cinematic endeavour of Juzo Itami, a Japanese actor/TV personality/author-turned filmmaker whose social criticism is expressed almost proleptically on the big screen, where commentary of this quality is all too rare.

Don't expect the content of this film to equal the gravity of films like *Missing* or *Salvador*. Itami's films are satires of avarice, and this one could easily be compared to *Miami Vice* metamorphosed into a sophisticated, mature, and intelligent articulation.

In essence, *A Taxing Woman* is a movie that narrates the all too familiar "good-guys vs. bad guys playing cat and mouse"

story. But in this film, Itami presents a refreshing twist to that stale genre and a welcome shift in cultural perspective. The vice squad is replaced by the tax police, and the last-second attempts to conceal the drugs, by the morally corrupt grapple for "the books".

The film's premise is that the Japanese people, whose tax system is based on the assumption that humans are fundamentally honest when reporting income and expenses, have turned tax evasion into a national pastime. The result is inadequate tax revenue causing rates to swell (up to 80 per cent in some cases), thus provoking more deviance. The scenario is true to reality. Itami spent several months researching the issue, interviewing everyone from the national tax office's high officials and bank presidents to local field

agents and their "victims", making for a strong, accurately detailed screenplay.

A Taxing Woman is the story of Ryoko Itakura (Nobuko Miyamoto), a fanatical tax auditor promoted to tax inspector, and her efforts to catch Hideki Gondo (Tutomu Yamazaki), the unscrupulous but very wealthy "adult(ery) hotel" operator and real estate speculator. The ensuing hide-and-seek game between the two and their respective allies (the national tax police vs. gangsters and politicians) provides a very clear picture of how both sides try to cope with each other in the real world.

The diligent Ryoko is portrayed as a deceptively innocent-looking woman whose pursuit of offenders is relentless. Sporting a Buster Brown haircut and charming yet ruthless Lieutenant Colombo investigative style, she is refreshingly unlike many women on the screen today—those dependant on the support of other people (often men) who pout their lip-sticked mouths, bat their shadowed eyelids, raise their skirts, and sway their hips.

Rather, Ryoko stands independent of others with a truly untainted identity. Hats-off to director Itami and leading actress Itakura (Itami's wife) for an inspiring portrait of today's woman.

The viewer knows she won't live out the stupid cliché so often presented. You know, nice lady falls for sinister guy because love and sex are all that a woman really needs. He possesses her but she reforms him by virtue of her undying love and pure femininity. This screenplay is too strong for such banality, and so is Ryoko's characterization.

The film was a huge box office success in Japan—it swept

the Japanese Academy Awards in February 1988, winning best picture as well as eight other categories. This reflected Itami's contention that aside from death, sex, and food, his nation's most important concern is money. In his words, "Money is an alter ego of each person. Collecting and evading taxes, therefore, is a struggle about the taxpayer's ego. Accordingly, taxes in this film is a device to strip people. With this device, I was able to see the bare form of human ego and desire."

Indeed, Gondo the unscrupulous exemplifies this theme—his libido is most highly charged at the prospect of good evasion schemes. Less materialistic than sensual, his financial power is matched only by his sexual power. And despite Itami's setting of contemporary Japan, you'll note that his passions are universal—culturally specific yet generalizable.

According to Itami, "...Japanese values are inevitably converged upon money. So much so that in Japan today money may be considered to have taken the place of religion. *A Taxing Woman* was meant as a mirror for the Japanese people whose values are unified in money."

A Taxing Woman is also aesthetically satisfying. Under Itami's direction, Yonezo Maeda's photography is sincere in expression and exquisite in execution. When combined with the film's subtle comedy, quiet wit, and tremendous performance, one finds that interactions of tax and sex make quite appealing screenplay material.

A Taxing Woman is playing at the Rialto October 28-November 3.

On Nov. 3 try to catch *Tampopo*—Itami's biggest hit in *Avirica*—a comedy about eating, sex, and unparalleled table manners.



continued from page 1

RENEGADE CANADIANS

Nine films and seventeen videos in the festival are Canadian. *Kalamazoo*, the latest film by the 'enfant terrible' of Québec cinema, Marc-Andre Forcier, will be screened twice in the next few days. Also from Québec are Johanne Pregent's *La peau et les os* (*Skin and Bones*), a dramatic film about a young woman with anorexia nervosa, and *La ligne de chaleur*, a first feature by Hubert-Yves Rose and co-written by Rose and Micheline Lanctôt. With its long takes, scenes in anonymous motel rooms in the southern U.S., minimal dialogue and gripping performances by Gabriel Arcand and the young Simon Gonzalez, the film has an effect which tends to haunt one long after the screening ends.

In *Comic Book Confidential*, Ron Mann explores the "political and social context that gave rise to this popular form of expression." Among the more contemporary artists featured in the film are the political works of Sue Coe, the feminist comics of Lynda Barry, RAW magazine and the stars of the first underground comics scene in the U.S. Mann previously directed the documentaries *Imagine the Sound* (1981) and *Poetry in Motion* (1983), already classics in their genre. In *Comic Book Confidential* he brings comic art to life through his brilliant use of sound, camera and narrative.

Calling the Shots is a documentary by Canadian filmmakers Janis Cole and Holly Dale. Using archival footage and interviews, this feature length film documents the history of women in film up to present times. Cole and Dale have been documentary collaborators for twelve years, having produced films such as *P4W: Prison for Women* and *Hookers on Davie*.

The other countries represented include France, the U.S., Portugal (which has a special section of seven films this year), West Germany, Switzerland, Britain, Holland, Australia, the USSR, Italy, Israel, Egypt, Taiwan, Finland and Brazil. There are hardly any films being represented from the 'developing world.' This is disappointing but can be attributed to the difficulty independents always encounter in getting their films distributed, which must be all the worse for 'Third World' artists. Maybe there were not any entries. On the other hand, it may be the prejudice of the two-man selection committee, who could not be reached for comment.

RUMINATIONS AND MEDITATIONS

Back in Duras' sitting room, the discussion turns to "why I make films." Cut to a clip from one of Godard's films where the actor, playing Godard giving a lecture to a high school class, says "I make films because I

continued on page 6

"A CALCULUS OF SEX AS MONEY AS CROOKERY!"

— Jerry Tallmer, NEW YORK POST



"WACKY & WITTY"

It's now clear that Mr. Itami is one of the most free-wheeling sensibilities in the movies today...either at home in Japan or abroad. He's robust in a way that we seldom think of as characteristically Japanese. Mr. Itami has the self assurance and the eye of a born filmmaker.

— Vincent Canby, THE NEW YORK TIMES

a Taxing woman

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Math and movies

by Tim Pryor

Often the most powerful and effective works of art are created not by someone possessing a background in that particular tradition, but rather by someone from completely different origins. Through the application of a completely different perspective, this person can approach his subject in a manner previously unnoticed or ignored. Peter Rose, who will be speaking as part of Concordia's visiting lecture series this Thursday at 18h, exemplifies this theory—his background in mathematics has enabled him to develop a distinctive approach in filmmaking, video and performance art.

Over the last twenty years, Rose has built a strong foundation within the art world. He has taught film as an assistant professor at the Philadelphia College of Arts since 1971. In addition, he has received endowments from the National Endowment of the Arts, the Pennsylvania Council on the Arts, and the Guggenheim foundation. He has even shown his works at the Museum of Modern Art in New York and at the Whitney Film and Video Biennial of 1985.

Rose's mathematical training encouraged a formalized, structural mode of thinking. These concepts, however, became too abstract and Rose became frustrated with their lack of connection to reality. In the late 1960s he became interested in film, an area

which enabled him to channel his formal thinking into a visual medium. Through structural tactics, he could achieve lyricism, mystery, and spectacle. At the same time, he could step back and ironically challenge the structures themselves.

One important representation of structure emerges in Rose's use of language. In his film *Secondary Currents*, he uses a black screen filled only with subtitles and a voice-over narration to show the entropy of language. The subtitles start in English but evolve into vibrating sounds and symbols. As a result, focus is drawn towards the structure of language expressed in relations between sound and symbols as well as voice and thought.

Rose's longest film, *The Man Who Could Not See Far Enough*, uses a formal and technical structure to convey themes of personal identification and the limits of perception. The varied structure and formal shifts in viewpoint portray different stages in perception. Rose applies these formal elements to the framework of the protagonist's journey from the Throgs Neck bridge in Queens, New York, to a dramatic, hand held camera ascent of the Golden Gate Bridge.

These are the first two of five films Rose will be showing Thursday night. The Concordia programme offers a rare opportunity to see experimental cinema from across the border.



SIDEWAYS LISTINGS SIDEWAYS LIST

by Mani

After a week of absence which was spent surfing in Istanbul, the holy rhino's id is back once again to throw some light on the supplement listings' paths.

Tonight, Thursday 27: Elephantine number of events taking place just everywhere. As a story has it elsewhere, Peter

Rose, the experimental filmmaker video artist performer person is doing things and presenting stuff in Concordia's Hall Bldg. room H-110 at 18h, for more information go for a stroll around the campus and look at all those posters of a guy with a camera. Comic Book Confidential is a film party with the very hot Deja Voodoo, Shadowy Men on a Shadowy Planet and the melancholic sounding Griefbirds at Foufounes. Two instances of Latin American folk jazz: one is Congresso, fusion from Chile at L'Air Du Temps until Sunday, another is Brazilian vocalist Nice Rêdi at Bol St.

encourages you to attend the Psychic Expo: New Age Meditations at Place Bonaventure 16-23h. WARNING: rubbing the Maharishi's bellybutton can be dangerous if you are a blind nymphomaniac. Along the same lines, there is a lecture in french on the philosophy and practice of Taoism at UQAM—Salle AM-050, 1255 St-Denis for \$6, 20h (let us go and reunite ourselves with Mount-Royal). Major news today is the opening of the Chagall exhibit at Montréal Museum of Fine Arts. Chagall is very cool—I would go so far as to say that he is almost as cool as Wenders, none of whose films are being shown this week (urrrrrh!). Cinemat-

tures. Let's wear bras, gentlemen. Both The Coloured Museum and Vittorio Rossi's *The Chain* end tonight so go and see both... somehow. The Film Festival's big offer: Short film, *Mr. Jolly Lives Next Door* directed by Stephen Fears of *Sammy and Rosie Get Laid* at Ouimetoscope, 19h30. There is a 1966 Dance Party: Louie Louie A Go Go with Paul Revere and the Raiders, The Byrds and others dredged up and poured down your ears at American Rock Café, obviously.

Monday 31st- Maggie Thatcher, Geoffrey Howe and the rest of the British Conservative Party as well as every other right of the centre petit-bourgeois shit-face get their heads decapitated and are then

THE TEMPLE

by Derek Webster

Anarchy at sea reflected the confusion in the theatre as *The Tempest* literally opened with a boom at the Dome last week. Staged by the theatre department of Dawson College, Shakespeare's romantic last play became the site of some excellent acting, original music and innovative set design. As impressive as the many parts were, however, the overall impression was less than splendid.

This is unfortunate, for the story itself is quite a good one. Prospero, the former Duke of Milan, is living on an island with his daughter Miranda, and his airy spirit Ariel. He has been betrayed and banished by his greedy brother Antonio, and created the tempest which brings the other characters to the island. However, the magical storm and supposed shipwreck have scattered them around the island, each presuming the others have drowned.

These characters move to the center of the island at various paces, which is a move from fear, despair and loss to regeneration, reunion and gain. The final scene sees prince Ferdinand of Naples engaged to Miranda and the dukedom of Milan restored to Prospero, who forgives his brother and abandons his magic to return to "the affairs of men."

This production of the *Tempest* had many good points. The set and costume design, both by Andrew Lue-Shue, were excellent. The slanted stage was perfect for the Dome Theatre, where the audience looks down onto the stage from a balcony above. The costumes were varied, ranging from traditional

Shakespearean garb to modern suits. The lords looked hilarious in their macho mafia pinstripes, switchblades drawn.

The original music, composed by W. Steven Lecky, added much to the performance, as did the singing and acting of Kristina Troske as Ariel. Marcel Jeannin spoke clearly and fluidly as Prospero and carried out his role superbly. Finally, the lighting by co-director Douglas Buchanan highlighted some super performances.

The most memorable scenes were those with 'Trincula' (many of the male roles in the original have been redistributed to women in this production, no doubt to off-set the perennial theatrical problem of shortages of men) and Stephano, partly because they provided the comic relief, but mostly due to Saba Cattle's portrayal of Trincula and the well-executed stage movements. Directors Buchanan and John Lucas have done a good job with some obviously talented actors. Yet for all its good points, there were times when *The Tempest* did not click.

The opening scene, while exciting on the technical and physical levels, became a strained sequence of drowned dialogue and inaudible opening remarks. The following scene saved the audience from total misunderstanding, but several later ones threw viewers into confusion again. The royalty from Milan tended to be a bit slow and banal, unfortunate filler between better scenes. Possibly this is due to their status as "the bad guys," but one couldn't help wishing they would hurry up and get to the

center of the island. More zest was needed for these scenes to reach par with the others.

The illusionary feast scene was a bit rough as well. The goddesses' singing was merely depressing and the audience felt simultaneously confused and relieved by its abrupt interruption. Similarly, the chase episode between the spirits and Caliban and the bad sailors was unclear. In both cases, the basic delivery of the lines was the stumbling block.

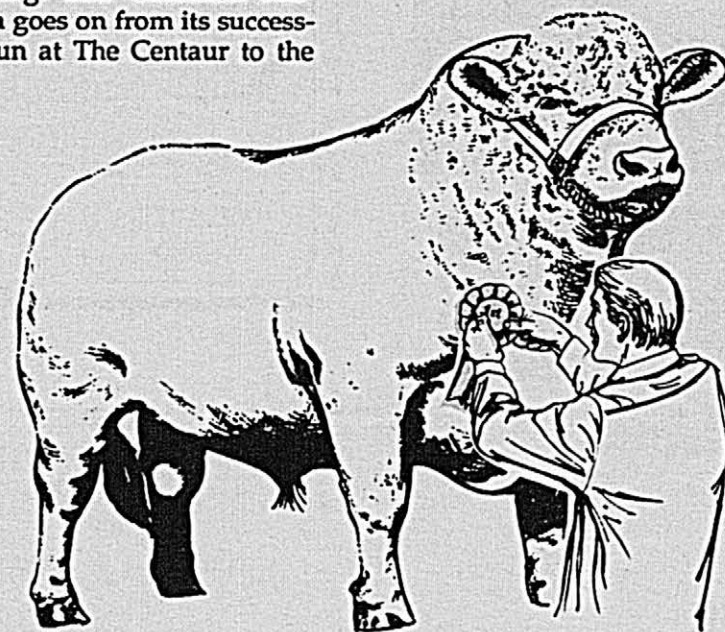
Finally, the last scene. Here, the status quo is restored, and Prospero's departure should confirm this. However, the use of a spotlight and sombre music gave the feeling that this was not the end, that something lurked under the surface. It seemed that the idea was that it was the forgiveness of Prospero by the audience itself that remained to be achieved. Though the idea that even Prospero is human is true in theory, the practical outcome of this interpretation did not work. The audience, which has been a passive observer throughout, should not be expected to understand its suddenly active role as the ultimate forgiver, and so the applause, which was supposed to be the conscious (but ironically mandatory) forgiving of Prospero, was marred by incomprehension.

One constant problem with Shakespearean plays is whether one can assume the audience's familiarity with them and therefore change things. For this version of *The Tempest*, a clear understanding is imperative, for the multiple interpretations, though good on their own, still make for a confused issue.

The Tempest continues this weekend at the Dome Theatre.

vocalist Nito Doki at Bar St-Louis, both sound excitingly anti-Bush. Beyond Therapy at McGill Players—lots of psychopathologically humorous one-liners coming out of the mouths of sexually lost patients as well as a barking analyst and a short fat macho who ejaculates prematurely. Theatresports, Alley, 22h, guarantees falling on your knees and eating your seat a safer alternative to mortal giggling. The Coloured Museum goes on from its successful run at The Centaur to the

this week (arriving in Cinematheque) rich night with *My Life as a Dog* at 20h, FDA; opening of *A Taxing Woman* at Rialto, 21h15 (reviewed elsewhere), and most importantly a once in a lifetime opportunity to see a Joris Iynes documentary—his latest, in fact—called *Une Histoire de Vent* at the Cinemateque as a part of the Montréal Festival du Nouveau Cinéma et Vidéo at 19h15. For lovers of rhino, there is a Bach



Broadway (932-1104), *Tempest* is on at Dome Theatre 20h, story elsewhere. If you are insane you can spend \$40-\$100 on Verdi's Requiem at Place Des Arts 20h; if not, you can go and see Orson Welles murmur "Rosebud" in *Citizen Kane* presented by MFS the usual time at the Leak. In the improbability of none of the above being sufficiently stimulating, you can go see 'Bread and Chocolate' for free in Leak 429 at 19h30, or get psyched with Beethoven's 9th and falling china phalli at the Rialto: A Clockwork Orange at 19h.

Friday the 28th: Dr. Limbo and his Fabulous Off-whites advertise their washing machines at Foufounes. Julius Caesar and Bob Marley merge at the Rising Sun as Mike Anthony and the Sons of Light reggae it up. Fast and Furious at Station 10 sounds promising. If you think you are losing touch with the heavenly bodies, the rhino's id

Concert at Salle-Redpath at 20h00 for \$7 and tomorrow too. Don't forget Theatresports at Player's Theatre, 22h.

Saturday 29th: First and foremost, I have been told, is the New Music Fest fundraising event at Club Soda with Kali&Dub, the Dornes and Bab and Asexuals. Bokomaru salutes the Grateful Dead during a Hallowe'en bash at Station 10. There is another Hallowe'en Bash at the Union Ballroom with a live show which includes The Rocky Horror Picture Show and Beer. Last chance to see Beyond Therapy. Sexual Minorities Writers Workshop at Union 410, 2-5 pee-em. Very good documentry, Thin Blue Line at Ouimetoscope with some hot Philip Glass melodies to caress our eardrums, 15h30.

Sunday 30th: Yellowman olefashioned reggae at Club Soda. Hallowe'en party at Foufounes with prizes for cos-

accapitated and are then thrown into the garbage can of history as Billy Bragg sings in the Union Ballroom at seven o'clock. He is playing the Soda tomorrow night, so don't slash your wrists if you didn't manage to get a ticket. For some reason I have a feeling that the Sandanistas, George Bush, and Niel Kinnock are going to be mentioned, somehow or other. If you are insane enough not to see Bragg, I suppose you can go to Station 10 for the finals of the Battle of Bands, finally. Blue Monday Jam with the Midnight Blues Band play some Blues at the Blue Rising Sun, so if you feel Blue wear your Ultra-Violet lenses and attend. If you happen to be functioning in a mode dominated by an uncontrollable passion for drama, playwright Tom Murphy talks about playwrighting at Arts Council Room 160, at twenn tee heures. That's all for the Blue Monday.

Tuesday the very first: Billy Bragg will go on insisting he's just looking for another girl as he pulls out the intestines of all the Conservative -Republicans at Club Soda. Also, International Environmental Awareness Network Concert at Foufounes. Promising Mahler concert at Place Des Arts, tonight and tomorrow at eight. To wrap up, an evening of Psychological Drama with Chris Scott who will read from his book, inspirationally titled *Jack*, alluding to the one who used to rip, at 20h30 Rm. 420 Hall Bldg, Concordia.

Wed, 2- FINALLY!!! the end of the Supplemental week! Deja Voodoo at Cafe Campus, Villian Pingouins at Foufounes, Pete Pneumonia and Chronic Disease at Rising Sun. Classical Music (I am being as specific as I can be) at Hillel House, 20h, 3460 Stanley, La Grande Illusion at Stewart Bio, I've heard the Mermaids Singing (or The Joysong of J. Alma Poopy) 19h at Rialto, Chaplin's Modern Times 19h at 7141 Sherbrooke W.

Now, that was quick, wasn't it? Long live the id of the bio-chemist Rhinos!

...the film fest

continued from page 3
don't know how to do nothing. If I knew how to do nothing I'd do nothing. But I don't know how to do nothing so I make films." Ron Mann says that documentary is really narrative filmmaking. Morely Markson says, "There's no such thing as a real documentary, we all know that."

What there is, is the mind, the camera, the subject, the limitations and the enormous possibilities inherent in both the cinema and the video medium. The screenings continue until Sunday, Oct 30 at the Cinéma Parmal, or both? Or neither? These are, by their very nature, collective art forms. They can incorporate all the 'seven arts' and need at least two or three of them to produce one work.

Within all the possible combinations, there are endless opportunities to create more, better and different works. A lifetime of work confronts even the most seasoned filmmaker. Anything is possible as long as there's a budget for it. The Festival du Nouveau Cinéma et de la Vidéo brings a rare opportunity to see some of the most interesting works by independent film and video artists, some with large budgets and some with almost no budget at all.

The screenings continue until Sunday, Oct 30 at the Cinéma Parmal, the Goethe Institute, la Cinémathèque Québécoise and the Ouimetoscope cinéma. Programmes and tickets on sale at all locations (no advance sales), and cost four bucks each.

EVENTS

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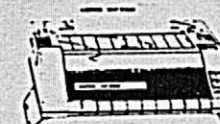
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Apartment to sublet IMMEDIATELY! 2 1/2, clean, balcony, bright, carpeted, very close, heat & hot water included, laundry facilities, 3650 Mountain, \$485/month. Call 287-1049.

343 MOVERS

3/4 ton Econoline - available for moving - Alex, 324-3794.

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Bartenders - Get yourself a very lucrative part-time job. The Master School of Bartending offers training courses and placement service. 2021 Peel Street (Peel Metro). 849-2828. (Student Discounts).

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Sherbrooke at Hutchinson; large, brand new one bedroom; top floor, skylight, elevator, indoor garage, quiet; option to buy if desired; \$800 monthly - immediate. 656-3832.

Apartment for Rent. Cozy, carpeted 3 1/2 on Mackay Street. \$414/mo including heat. Available Nov. 1, call 937-5712 (leave message).

Apt. for rent. Large bright 2 1/2, Pine/University. Heated \$435/mo. Call 286-2717 or 437-7362. Evenings after 8 p.m. or weekends.

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Co-Inhabit 4 1/2 units of shelter with thirteen plants and one vertebrate. Safely within reality, also near McGill (Metro Atwater) sufficient sunlight + heat, \$200/mo, Nov & Dec. 931-2752.

To sublet: Sunny 1 1/2, hardwood floor, fireplace, Montreal General Hospital, Available immediately. Call 939-5952.

Corner of St. Urbain + St. Joseph, spacey 7 1/2 (unheated). Renovated, very clean + quiet. Minutes downtown. A must see. Nov. 1, 600\$. Call 276-3658 after 5 pm.

Sublet 1 1/2 for November furnished, heat included. \$275/mo. Jeanne Mance/Sherbrooke, well kept, 289-8534.

Beautiful 4 1/2 to share. Big, sunny, fabulous location, 30 seconds to Villa Maria Metro, 24 bus. Good shopping. Quiet, non-smoking female please. Cathy 481-2087 after 6 p.m.

Sublet large 1 1/2 on Durocher, November-July. Balcony, excellent view, modern. Unfurnished, heating included. Clean, quiet, suitable for 2 people \$398 + electricity. 842-0394.

Looking for roommate to share 4 1/2 across Snowdon Metro. \$230, Julia, 487-9620.

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361 ARTICLES FOR SALE

Rugby shirts, T-shirts, jackets, boxer shorts, sweats, coveralls, caps, etc. Team uniforms. Silkscreened, embroidered - call sport Olympia 683-2438. Evenings 683-8969.

Apartment sale - Queen Size Waterbeds, chairs, lamps, end tables, bookshelves, filing cabinets. Prices negotiable. Call 937-5712 (leave message).

Apple IIe: complete system. Includes monitor and printer. Word processing software available. Price negotiable. Phone: 684-4523 after 6:00pm.

White Goose Down Coats - men, women - reg. \$295 only \$149 many styles many colors (including black). Parkas, 3/4, 7/8, full - EXXA downtown, 550 President Kennedy.

370 LOST AND FOUND

FOUND! On Manday Oct. 17 in Leacock Bldg in Room 219 a Textbook. Please contact 7222.

FOUND! Sharp calculator. Burnside basement, on Oct. 13. For return call 285-1812.

Found! Sunglasses on Redpath Crescent. Call 744-3201.

354 - TYPING SERVICES

Success to all students. Theses, Term papers, Resumes, Translations, 19 years of experience, Rapid Service. 7 days a week. \$1.50 double spaced. IBM. On McGill campus, Peel St., CALL Paulette Vigneault 288-9638.

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Lost - one black leather hat. (made in U.S.) in student union (or near) REWARD! Call 939-5990 (7-8am or 10-11pm).

LOST! A pair of prescription glasses - pink plastic frames. Lost near McLennan Library on Sat. evening Oct. 15. Please contact 931-9676. pm's.

Whoever picked up a black leather blazer at Gerf's on Saturday, please return it - it was hard feeling my roommate I lost her jacket! Phone 279-2488.

374 - PERSONAL

Need Information? Feeling lonely? Just want to chat? Then call McGill Nightline! We are students talking to students. 398-6246, 7 days a week, 6 p.m. to 3 a.m. Anonymous and confidential.

Gays and Lesbians of McGill offer a peer counselling service, Monday through Wednesday, from 7:00 pm to 10:00 pm. 398-6822. It's a chance to talk.

Frosty says...

"Procrastination is the root of failure."



Help! Brown leather wallet lost in vicinity of Redpath Photocopy room on Thursday, October 13. Desperately need my I.D. back. Call 768-3871 and leave message.

Guys I'm really sorry I was so nasty and cranky this morning. You know I love you, but hey, everyone has bad days, even me, mild mannered as I usually am. Love & Kissy, Kissy. Punkin.

383 LESSONS OFFERED

LEARN A NEW LANGUAGE, SWAP YOUR MOTHER TONGUE! RECIPROCAL

CONVERSATION LESSONS IN FRENCH, SPANISH CHINESE, ITALIAN, ETC...TROCTEL - the language exchange- 272-8048. A cross cultural network.

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385 - NOTICES

ANIMAL RIGHTS! A new group called META-McGill for the Ethical Treatment of Animals is looking for members. Call Steve at 272-5064.

Friday October 28, the Anthropology Student Association is meeting at 9:00 at "Les Pierrots" in Old Montreal. What, a party! We'll see you there!

What's on your mind? Why not call McGill Nightline and talk to a volunteer student who wants to listen? 398-6246, 6 pm - 3 am everynight.

To trade: 3 tickets for Billy Bragg on Tuesday night Nov. 1 for 3 on Monday night. Call 486-7783, leave message.

St. Martha's In-The-Basement. Informal, ecumenical worship every Sunday 10:30 a.m. in the basement of 3521 University. Info. Roberta Clare, Presbyterian-United Chaplancy, 398-4104.

Engineering Hallowe'en Pubnite. Friday October 28, Union Ballroom. Prizes for best costumes. Admission \$2 with costume; \$3 without a costume.

Join us at McGill Newman Center, 3484 Peel St. for worship. Saturdays at 5:00 pm (followed by a \$3.00 Supper) and Sundays at 11:00 am. We'd love to meet you! Info, 398-4106.

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1) **Publicity Chairperson**
2) **Corporate Sponsorship Chairperson**
3) **Volunteers Co-ordinator**

Please submit a written application of no more than 250
words to A.S.U.S. Lea 319 (398-6979) by
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